

# Cascadia Viols

606 Wilbur St. SE  
Salem, OR 97302

Volume I, No. 3 October 2015

info@cascadiaviols.org  
www.cascadiaviols.org

*Cascadia Viols* is the quarterly newsletter of the Viola da Gamba Society ~ Cascadia, a chapter of the Viola da Gamba Society of America.



President

Tim Scott

timcello@gmail.com

Vice President

Anthony Allen

allena392@gmail.com

Secretary

Janet Loy

jandayloy@comcast.net

Treasurer

Jeanne Collins

traingal@teleport.com

Board members at large

Laura Kuhlman

shawm1550@gmail.com

Bob Loy

rloy1969@comcast.net

Bill Monical

wmonical05@earthlink.net

Connie Newman

constancenewman@hotmail.com

Zoe Tokar

zoetabbycatz@gmail.com



Karen Bartlett, editor

dagamba@ucsbalum.net

Eileen Flory, designer and producer

eflory@peak.org



VdGSC is grateful to:

- ◆ Knuckleheads for website development and maintenance
- ◆ Trinity Cathedral for hosting our events this year
- ◆ Boulder Early Music Shop for the material in our lending library

## Message From the President

Tim Scott



After a summer of much viol activity, most of it outdoors, I was very ready for the start of Cascadia Viols second season. Anthony and I enjoyed playing at the Cup and Bar coffee house with Hideki Yamaya playing theorbo. We managed to play music from all five books of Marais. Cup and Bar is a new coffee house owned by the same people at Knuckleheads who have made our website. If you get the chance, you should visit both: our website at [cascadiaviols.org](http://cascadiaviols.org) and Cup and Bar at 118 MLK Boulevard in Portland.

Our first workshop of the season went remarkably smoothly, thanks to presenter Joanna Blendulf, chef and organizer Connie Newman, and as always the great efforts of Jeanne Collins, Bill Monical, and Anthony Allen in organizing and welcoming people. I met many new members there, including people from Seattle, Portland, Salem, Eugene, the Oregon Coast, Ashland, and even a visitor from Germany. Janet Loy has an article about the event in this newsletter.

The board will have its second meeting, in Salem this time, in October, and we welcome your suggestions for future workshops, events, music, and other ideas. We have started a new series of instrument-specific classes that you can read about in the newsletter as well. We can use volunteers to help improve our Facebook page and to help at workshops. If anyone knows good workshop locations that have a lot of rooms and are not expensive, that would also be useful for when we cannot get Trinity Cathedral.

Some people have suggested we share some of our favorite books about music. Two of mine have been *Cry to Heaven* by (really!) Anne Rice, and *An Equal Music*, by Vikram Seth. If any of you wish to share favorite pieces of music, recordings or books please e-mail Karen Bartlett, editor.

I am looking forward to seeing many of you as we welcome Sarah Mead to our first Portland workshop of the year on October 17.

*Tim Scott*

## Calendar of Events

- ◆ October 17: **VdGSC workshop with Sarah Mead, joined by Mack Ramsey.** Trinity Cathedral, Portland.
- ◆ January 8: **House concert, Josh Lee.** At the home of Tim Scott in Portland.
- ◆ January 9: **VdGSC workshop with Josh Lee.** Trinity Cathedral in Portland.
- ◆ March 20: **VdGSC workshop with Lee Inman.**
- ◆ May 28: **VdGSC workshop with Kerry McCarthy.**
- ◆ Several members of our chapter, including Anthony Allen and Tim Scott, will be coaching afternoon sessions at our workshops.

## Cascadia Viols Workshop with Sarah Mead: Positively in the Mood

October 17

All of us grew up with tonality, the basis of Western music for almost 400 years. Our ears are filled with tonal music all day every day, from ring tones to movie music, so it is easy to forget that terms such as “key,” “major” and “minor,” “dominant” and “tonic,” and even “cadence” didn’t always carry the same meaning or significance as they do now. Today almost all commercial music is written in one of two modes: major or minor. But in the 16<sup>th</sup> century music was thought about in eight or twelve modes, each of which carried its own theoretical and cultural significance.

There’s a good reason why “mode” and “mood” in music are so often confused, as the two were often used interchangeably in the 16<sup>th</sup> century. For those of us who have not grown up with the theory of modes, or with familiar tunes that helped to cement their characters in our psyches, it is easy to look elsewhere in the music for clues to emotional content. But we can add another dimension to our listening and performing by learning to appreciate the ways in which mode colored musical perception before the rise of tonality. Spend the morning exploring the moods of the modes with Sarah Mead, then enjoy coached sessions in the afternoon on music where mode may provide another window into the composer’s intentions.

We are fortunate to have Sarah Mead as presenter for our October workshop. Sarah is music director for the VdGSA Conclave, and teaches, performs, and proselytizes polyphony in the Boston area. The 2007 winner of the Thomas Binkley Award from Early Music

America, she is Professor of the Practice of Music at Brandeis University, and has taught 16<sup>th</sup>-century theory and performance practice at the Longy School of Music. She has performed, lectured, and coached in the UK, Australia, New Zealand, and Japan. She serves on the boards of the VdGSA and EMA, and is former program director for Early Music Week at Pinewoods. She is a founding member and music director of the viol consort Nota Bene, which includes Joanna Blendulf, Wendy Gillespie, and Emily Walhout. Her handbook on 16<sup>th</sup>-century music theory is a staple in performance practice programs, and she is recognized throughout North America as a clinician in historical performance.

We can also look forward at this workshop to another presentation by our faithful Viol Curmudgeon, Bill Monical. Bill has promised to enlighten us about a topic that came up at the September workshop: changing an entire set of strings at once. ◆

## Announcing Group Classes for Bodacious Basses, Tender Tenors, and Tricky Trebles

Cascadia Viols is pleased to present a new series of size-specific classes for members of the society. This will be a good time to improve your skills, ask questions specific to your instrument, and learn about repertoire.

- ◆ Bass: Saturday, November 7, 1–3 p.m. Community Building of Sunlight Community, 6402 SW Barnes Rd., Portland. Instructor: Tim Scott
- ◆ Tenor: Saturday, November 14, 1–3 p.m. Home of Laura Kuhlman, 2110 SE Stephens St., Portland. Instructor: Anthony Allen
- ◆ Treble: Saturday, December 5, 1–3 p.m. TaborSpace, 5441 SE Belmont St., Portland. Instructor: Anthony Allen

The cost is \$20 for each two-hour session. If you would like to attend, please let the instructor know at least 24 hours in advance. For the treble or tenor class, register with Anthony Allen at [allena392@gmail.com](mailto:allena392@gmail.com); for bass, register with Tim Scott at [timcello@gmail.com](mailto:timcello@gmail.com). Payment will be made directly to the instructor. Please e-mail Tim or Anthony if you have any questions. ◆

## Jordi Savall in Seattle on February 28

His program is entitled “Spirit of the Viol.” Details and tickets at <http://www.earlymusicguild.org/tickets/spirit-of-the-viol/>.

## Report on the September Cascadia Viols Workshop

Janet Loy

On the morning of September 19, after many hellos and much tuning, 26 eager viol players gathered in Eugene, Oregon and sat down with presenter Joanna Blendulf for the first session of the day at the second-ever Cascadia Viols workshop.

The technique of enabling the bow to make smooth, slow strokes and relaxed, quick moves was the topic for Session I. Joanna discussed and demonstrated the swiveling thumb.



Allowing the thumb to rest on the stick and swivel as the bow made slow strokes proved to be very useful as we played the first half note in Thomas Simpson's "Pavan XXIII." We were encouraged to keep the faster notes that followed smooth by playing them closer to the tip. Using the fingers on the hair also helped with the smoothness. For the rhythm of the "Galliard XXIV" that followed, we practiced first just on one string, letting the third note of the pattern be light and quick. When encouraged to relax the hand this was more successful. An examination of the "Courante XXV" from this same suite found us working at making a contrast to the "Galliard," keeping the dancelike quality but using some of the tools for smoothness learned earlier. A look at the "Volta XXVI" encouraged us to be a little raucous again, with lightness on the pick-up steps and stress on the dotted halves where, if memory serves, the lady dancer gets booted up on the knee of the gentleman dancer. Practicing using our bows to make dynamic changes was another satisfying aspect of our tour through this delightful suite by Thomas Simpson.

During a break after the first session, our Viol Curmudgeon, Bill Monical, enlightened us about pegs, both traditional ones and Pegheds. For more on this topic, see Bill's column further along in this newsletter.



After a delicious lunch created by Connie Newman and friends, we had a chance to shop for music, instruments, strings, and other merchandise provided by Charlie Ogle's Boulder Early Music Shop. Then at 1:30 we broke into small consort groups.

Four of the five groups were coached, and one was self-coached. In my six-part group we had the good fortune to examine a couple of fantasias by Thomas Tomkins, exploring some of the unexpected points of ensemble in his "Fantasia no. 2." We also took a good look at several fantasias by John Ward, which I found most gratifying and which I would really love to study. After playing a pavan and galliard by William Byrd, we partook of one of his fantasias, where the many triplets brought us to the end of what was for me a super-deluxe hour and a half.



The afternoon coffee break led us into the final session, where more Ward had us lament. "Weepe forth your teares

and doe lament In memory of Prince Henry" gave us an opportunity to revisit what we wanted our bows to do in the first session. As in any good lament, there were many chances to make lots of dynamic changes. On a happier note, a Weelkes madrigal took us on a walk with Thoralis, and then switched to easing misery with music. Two pieces by William White were the last offering of the day; they appeared to combine choral and instrumental moments in a very engaging way and made me want to hear them in a liturgical setting. Again, we had the chance to work on smooth and articulate bows. With louds and softs and smoothness and articulation, Joanna had us shaping the two works into a very gratifying finale. ♦



For more workshop photos by Eileen Flory and Tom Gettys, please see the last page of this newsletter.

## **Cascadia Viols Interview: Laura Kuhlman, Portland, Oregon**

*Cascadia Viols: When and why did you first become interested in the viola da gamba?*

I am a cellist at heart. I always said in my next life I was going to be a cellist. Playing viol gives me a head start on that dream. Since moving to Portland, it has been Gayle Neuman who gave me the encouragement to even consider playing the viol, and then Esther Saulle really gave me the final push. She plays duets with me, bless her heart!



*CV: Why do you play the viol?*

The viol is an instrument that is completely different from the other instruments I play. Being a wind player, mastering this bowing thing is going to be the challenge. Anthony Allen has his work cut out for him trying to teach me!

*CV: Tell us about your earliest musical experiences.*

I wanted to play the flute since the first time I heard it, but my Dad was in the Navy and we kept moving. My Mom said once we stopped moving long enough to stay in one school, I could learn. Well, finally in fourth grade we stopped moving and the flute was all mine. I not only fell in love with the flute, but with music in general. I love most any kind of music and I love trying to play my instruments in any musical genre. Okay, maybe not rap.

*CV: What size(s) of viol do you play? Do you prefer one over another, and if so, why?*

I play the tenor viol and I am happy right there. The bass is too big for me but I am intrigued by the treble. My friend, Ruth Seib, let me tinker with hers once and it was fascinating. I play the flute so I think I am attracted to those high pitches.

*CV: Tell us about a musical experience that is memorable for you.*

Having played music now for over forty years, I have way too many memorable musical experiences, starting with the time I first opened my flute case in fourth grade! I find it the most satisfying experience to play music, whether I am struggling with my new viol bow or standing on stage with friends playing complex renaissance polyphony. Sometimes life gets me so twisted but every time I make music, I am reborn.

*CV: Who are your favorite composers (either to listen to, or to play)?*

I am a late-Medieval–Renaissance nut. I love to listen to just about everything. If you are twisting my arm to name names, I guess I must say Dufay, Josquin, Agricola, Victoria, Guerrero, and Duke Ellington!

*CV: Do you have a favorite piece for viol (consort or solo), either to listen to or play?*

I think I am too much of a newbie to know strictly viol music. I love viol the most in broken consort. I was attracted to the viol so I could play with recorder players or other such instruments. I so look forward to the day when I can play in ensemble and hold my own.

*CV: What other instruments, if any, do you play?*

Ah, the list: modern winds, renaissance winds of many sorts and sizes, including the all-important bagpipe!

*CV: What other kinds of music do you like to listen to or play?*

I have played for many years in the pit orchestras for theatre. It is a job I love and would probably do above all else. I have also played in several swing bands as an alto sax/flute/clarinet player. I enjoy the improvisation comparison between Medieval/Renaissance and jazz.

*CV: When you are not playing music, how do you like to spend your time?*

I love to tinker with making jewelry, but my absolute favorite thing is to ride my bike, feel the wind in my hair as the worries of the world melt away. ♦

## **Concerts of Note**

*Compiled by Anthony Allen*

### **The Ensemble, English Ayres & Madrigals**

October 10, 7 p.m., Central Lutheran Church, Eugene

October 11, 4 p.m., Reed College Chapel, Portland

Four singers (Catherine van der Salm, Laura Thoreson, Nick Ertsgaard, Patrick McDonough) and lute (Hideki Yamaya) will bring to life madrigals by Weelkes, Wilbye, Morley, and Tomkins, as well as lute ayres by Dowland and Rosseter

### **Portland Baroque Orchestra**

October 16, 7:30 p.m., First Baptist Church, Portland

October 17, 7:30 p.m., First Baptist Church, Portland

October 18, 3:00 p.m., Kaul Auditorium, Reed College, Portland

Bach Brandenburg Concerto No. 1; Fasch Concerto in C Minor for Bassoon and Two Oboes; Suite in G Minor; Telemann Septet in B-flat Major for Three Oboes, Three Violins, and Basso Continuo, and Concerto in F Major for Violin, Oboe, and Two Horns



**Oregon Bach Collegium**, Metaphor and Mystery in Bach's Cantatas

October 18, 3 p.m., United Lutheran Church, Eugene  
Cantata 209 and Cantata 58, Sonata in B Minor for Traverso and Harpsichord

### **Bach Cantata Vespers at St. James**

October 25, 5 p.m., St. James Lutheran Church, Portland  
Bach Cantata 51 with Christine Welch-Elder, soprano and Jeffrey Work, trumpet; Lawes Fantazia in C Major for Violin, Bass Viol, and Organ: Anthony Allen, violin; Max Fuller, bass viol; Nancy Nickel, organ

### **Oregon Bach Collegium**, Back-to-Back Bach

November 15, 3 p.m., United Lutheran, Eugene  
Michael Sand, Ann Shaffer, and Margret Gries offer works for violin, viola da gamba, and harpsichord by J. S. Bach and C. P. E. Bach

### **Portland Baroque Orchestra**

November 20, 7:30 p.m., First Baptist Church, Portland  
November 21, 3 p.m., First Baptist Church, Portland  
November 22, 3 p.m., Kaul Auditorium, Reed College, Portland  
Bach Brandenburg Concerto No. 3; Cavalli Sonata à 6; G. Gabrieli Canzon Duodecimi Toni à 10; Sonata XXI con Tre Violini; Canzon XVI à 12; Locatelli Concerto in F major for Four Violins; Vivaldi Concerto in D major for Two Violins and Two Violoncellos; Concerto in A minor for Violin, from "La Cetra" ♦

## **The Viol Curmudgeon: Two Takes on Pegs**

### **1. Lubricating Conventional Instrument Pegs**

#### **2. Pegheds**

*Bill Monical*



#### **1. Ease of tuning stability is**

closely linked to the accuracy with which pegs are fitted to your instrument. There is a normal "tightening" of pegs in seasons of higher humidity, and "loosening" of pegs in seasons of dryness. To provide tuning reliability during seasonal expansion and contraction, peg dope provides a flexible cushion between the peg and pegbox hole to which it is applied.

The W. E. Hill Peg Composition is inexpensive, easily available, and by far the most successful to use for easily maintaining year-round tuning reliability. To use: Removing a peg will show two shiny bearing points on the shank; these must be heavily covered with the lubricant. Then place the peg again in the pegbox and turn several times to apply the lubricant material

directly to the pegbox hole walls. This process should be repeated for at least two applications until you see an absolutely even layer of lubricant in the pegbox hole, and some lubricant material is squeezed out on the sides of the pegbox. You have now created a fitted thickness of lubricant that can expand and contract during seasonal changes. Extra lubricant material can now be wiped from the hole edges and the peg itself, and the string reinstalled. Under normal playing conditions, application need only be repeated as needed, once a year or less.

However, lubricating the pegs will only work if the pegs fit perfectly accurately in their pegbox holes. Chalk, which is an abrasive, must *never* be used, as it enlarges the hole and reduces the peg diameter. Before using peg lubricant, be sure there is no residual chalk on the peg or pegbox holes.



**2. Pegheds** are a successful and reliable alternative to conventional tuning pegs. They can be fitted to any existing instrument or ordered and installed on an instrument that you may commission, and are available for all viols in a variety of materials and head styles.

Some details:

Their patented design provides smooth and precise micro-tuning that is not affected by temperature or humidity. Since they are self-lubricating, they are maintenance free when accurately installed.

Despite playing conditions, they will not slip and only require minor re-tuning from string stretching. This stability will extend string life and diminish wire windings becoming loose on covered strings when kept at a single tuned pitch.

To work well, all strings must be shortened to about two inches in length beyond their respective pegs.

Traditional extra universal lengths of viol strings will clog Pegheds. It will be helpful to add a very small wire cutter to your musical accessories.

An internal brake mechanism allows tension of the peg while tuning to be completely adjustable: Tighten a slipping peg by turning the head while *gently* pressing toward the pegbox wall. Loosen a tight peg by gently turning the head while pulling only *very* slightly away from the pegbox wall.

For further information, see the Peghed website: [www.pegheds.com](http://www.pegheds.com). Any questions? Just send me an e-mail at your convenience to [info@cascadiaviols.org](mailto:info@cascadiaviols.org). ♦

## Practice Pointer: Working it Out Together

Eileen Flory

I play in a trio, called Lost in Time, that makes it a point to challenge itself. Whether we're getting to the bottom of a tricky renaissance rhythm or understanding a complex contemporary piece, we rely on some tried-and-true methods, plus a few that you might not see too often. First a few tips, then a story.

- ◆ Isolate and critique: Sometimes we let two parts that are having trouble play by themselves, with the other listening carefully to critique. Or we play just one or two parts to reveal what's going on in the music.
- ◆ Give it the staccato treatment: This can quickly get us together when we're straying. We play every note in time, but staccato.
- ◆ Or the eighth note treatment: When the staccato treatment alone doesn't get the job done, we divide every note into eighth notes (or the equivalent), which forces us to keep the subdivision going.
- ◆ Speak the rhythm: Sometimes we put down our instruments and say the rhythm of our parts on "ta;" this can do wonders at really tricky places.
- ◆ Play with the metronome: We find the metronome with the newest batteries and play together to it. Or let one person hold the metronome and conduct. This often ends with laughter and a pact to practice at home to a metronome.
- ◆ Slow down: This gives time to hear what's happening.
- ◆ Speed up: This can give a better feel for the beat of a very slow piece.
- ◆ Re-energize: If we habitually lose momentum in a piece, we work together to identify places where we can get back up to tempo.
- ◆ Memorize: We never play better than when we've memorized a piece and played it many times.
- ◆ Find the outrageous: Master teacher Frances Blaker once told us to "find one place in a piece where you can get outrageously tasteless." We try.

Now for the story. Five years ago, when our group was a quintet, we participated in a master class with recorder virtuoso Mathias Maute. We had prepared a piece by the 20th-century composer Hans-Martin Linde. It was devilishly difficult in places, and we were feeling pretty pleased with ourselves for having conquered all the notes and rhythms so that we could consistently navigate the piece without crashing and burning. Maute

had us play it through and complimented us on our success in "covering some dangerous territory." Then it was time to work on it with him.

The first thing he had us do was turn the music upside down on our stands and improvise on the piece. Then we closed the music and improvised some more. This took some courage to do in front of an audience, but we played some wild and woolly stuff for what seemed like a long time, earning a raised eyebrow and a "Wow!" from Maute. The idea, of course, was to jolt us out of the nicely practiced version we had just played.

Next, he had four of us, all recorder players, stand in the four corners of the cavernous room we were in. (I got to stay sitting with my viol near the center.) He finished the arrangement by giving the soprano recorder player a little push out the open door (hooray!). Then we played the piece, with music, from beginning to end, forced to listen closely to hear all the parts.

After we had endured all that, he asked us to regather in our original configuration and play the piece. Oh, what a difference our half-hour shake-up with Maute had made!

We haven't done improvising or dispersal to the four corners since that unforgettable day, but it's food for thought for any consort. We all need to find ways to escape our tidy, practiced little worlds and just go for the music. ◆

## A Favorite Recording: Diego Ortiz, "Recercada Segunda sobre La Spagna," Performed by Ostraka

Jeanne Collins

In his *Tratado de glosas* (Rome, 1553), Diego Ortiz presented a series of *recercadas* in which chordal progressions are repeated many times on an



accompanying instrument (or instruments), while a series of melodic variations are performed on a viol. The second book of the collection is based on the plainsong "La Spagna." The poem "La Spagna," also called "La Spagna in rima," is a 14th-century Italian epic attributed to the Florentine Sostegno di Zanobi and likely composed between 1350 and 1360.

Josh Lee offers an inspired recorded performance of the second of Ortiz's set of variations on "La Spagna,"

together with lutenists John Lenti and David Walker, the other members of the group Ostraka. Josh demonstrates lovely shaping of phrases and subphrases, expressed with a sweet bell-like tone and a delicacy that gives the piece a beauty that is seldom equaled. Josh has generously offered the recording on YouTube, which can be found at [https://www.youtube.com/watch?v=ACqi\\_UAe56k](https://www.youtube.com/watch?v=ACqi_UAe56k). The entire album, published by Ostraka and entitled *Division*, is available on Amazon and is well worth the nominal investment. This is a performance not to be missed! ♦

### Just for Laughs



Remember Art Linkletter’s show *Kids Say the Darndest Things*? Below are some “darndest things,” not from Linkletter, but from grade-school essays on classical music.

“Refrain means don’t do it. A refrain in music is the part you better not try to sing.”  
 “J.S. Bach died from 1750 to the present.”  
 “Handel was half German, half Italian and half English. He was rather large.”  
 “Henry Purcell is a well-known composer few people have ever heard of.”  
 “Music sung by two people at the same time is called a duel.” ♦

### Classified Ads

Do you have an instrument, music, or music-related item to sell (or give away), or are you looking for something? We will be happy to include your ad in the classified section of the newsletter. Please send your ad to the editor.

For sale: 6 string bass viola da gamba. Based on 1713 Barak Norman instrument, made in 1988 by Sidney Greenstein, former Metropolitan Museum musical instrument restorer and maker. String length 66.5 cm, highly flamed maple and quarter-sawn spruce, bridge custom-made after design by Monical, PegHeds. Clear, pleasing tone, excellent condition. Comes with Jaeger hard case, pernambuco Mettal bow, and set of blueprints of original instrument in Boston Museum of Fine Art. Photos available. Located in Salem. \$4,900. Contact Karen Bartlett, [dagamba@ucsbalum.net](mailto:dagamba@ucsbalum.net). ♦

### Sheet Music for Three: “Susanne un jour,” by Didier Lupi Second

*A continuing series of five-part music reduced for four-person (this time three-person) consorts by Jeanne Collins*

Didier Lupi Second was a 16<sup>th</sup>-century French composer who lived and worked in Lyon. In 1548 he published *Chansons Spirituelles* with the poet Guillaume Guérout (1507–1569). The collection included a four-voice setting of “Susanne un jour,” which was to become one of the most popular chansons of the 16<sup>th</sup> century and was set to music by numerous composers, including Orlande de Lassus and Eustache du Caurroy. The text to the poem is based on the biblical story of Susanna and the elders as related in the Old Testament. ♦



Connections were made and renewed at the Eugene workshop.

# Susanne un jour

(1548)

Didier Lupi Second  
(c. 1520 - after 1559)

Musical score for the first system of 'Susanne un jour'. It consists of three staves: Treble, Alto, and Bass. The key signature is one flat (Bb) and the time signature is 4/2. The lyrics are written below each staff.

Su - sanne Su - san - Fust en Was in	un na son her	jour faire, coeur heart	d'a - mour some - times triste et full sad	so - of des - and	li - ci - té - love re - ques - con - for - sore mo -
Su - sanne Su - san - Fust en Was in	un na son her	jour faire, coeur heart	d'a - mour some - times triste et full sad	so - of des - and	li - ci - té - love re - ques - con - for - sore mo - les -
Su - sanne Su - san - Fust en Was in	un na son her	jour faire, coeur heart	d'a - mour some - times triste et full sad	so - of des - and	li - ci - té - love re - ques - con - for - sore mo -

5

Musical score for the second system of 'Susanne un jour'. It consists of three staves: Treble, Alto, and Bass. The key signature changes to two flats (Bb, Eb) and the time signature remains 4/2. The lyrics are written below each staff.

e ted e, ted	par by voy - see -	deux two ant ing	viei - llardz, old men l'ef - fort the force	con - voi - tans whome her sweet fai à sa her chas - ti -	sa beau - looks al - chas - te - tie _____ en -	té, lur'd té. dur'd.
e ted e, ted	par by voy - see -	deux two ant ing	viei - llardz, old men l'ef - fort the force	con - voi - tans whome her sweet fai à sa her chas - ti -	sa beau looks _____ al - chas - te - tie _____ en -	té, lur'd té. dur'd.
e ted e, ted	par by voy - see -	deux two ant ing	viei - llardz, old men l'ef - fort the force	con - voi - tans whome her sweet fai à sa her chas - ti -	sa beau looks al - chas - te - tie _____ en -	té, lur'd té. dur'd.



10

El - le leur dict, si par des - loy - au - té de  
To - them she said, if I by craft pro - cur'd doe

El - le leur dict, si par des - loy - au - té de  
To - them she said, if I by craft pro - cur'd doe

El - le leur dict, si par des - loy - au - té de  
To - them she said, if I by craft pro - cur'd doe

15

ce corps mien vous a - vez jou - is - san ce c'est fait  
yield to you my bo - dy to a - buse it, I kill

ce corps mien vous a - vez jou - is - san - ce c'est fait  
yield to you my bo - dy to a - buse it, I kill

ce corps mien vous a - vez jou - is - san - ce c'est fait  
yield to you my bo - dy to a - buse it, I kill

19

de moy. soule, Si ie fay re - sis - tan - ce vous me fe -  
my soule, and if I do re - fuse it, you will mee

de moy. soule, Si and ie fay re - sis - tan - ce vous me fe -  
my soule, and if I do re - fuse it, you will mee

de moy. soule, Si and ie fay re - sis - tan - ce vous me fe -  
my soule, and if I do re - fuse - ce it, you will mee

24

rez mou - rir en de - shon - neur. Mais j'ai - me mieux pé - rir en  
*judge to death re-proach - ful - ly: But bet - ter tis in in - no*

rez mou - rir en de - shon - neur. Mais j'ai - me mieux pé - rir en  
*judge to death re-proach - ful - ly: But bet - ter tis in in - no*

rez mou - rir en de - shon - neur. Mais j'ai - me mieux pé - rir en  
*judge to death re-proach - ful - ly: But bet - ter tis in in - no*

30

in - no - cen - ce, que d'of - fen - ser par pe - ché le Sei - gneur. gneur. gneur.  
*cence to choose it, than by my fault t'of - fend my God on high. high. high.*

in - no - cen - ce, que d'of - fen - ser par pe - ché le Sei - gneur. gneur. gneur.  
*cence to choose it, than by my fault t'of - fend my God on high. high. high.*

in - no - cen - ce, que d'of - fen - ser par pe - ché le Sei - gneur. gneur. gneur.  
*cence to choose it, than by my fault t'of - fend my God on high. high. high.*

Susanne un jour d'amour sollicitée  
 Par deux viellardz, convoitans sa beauté,

*Susanna faire, sometimes of love requested  
 By two old men whome her sweet looks allur'd*

Fust en son coeur triste et desconfortée,  
 Voyant l'effort fait à sa chasteté.

*Was in her heart full sad & sore molested  
 Seeing the force her chastitie endur'd.*

Elle leur dict, Si par desloyauté  
 De ce corps mien vous avez jouissance,  
 C'est fait de moy. Si ie fay resistance,  
 Vous me ferez mourir en deshonneur.

*To them she said, if I by craft procur'd  
 Doe yield to you my body to abuse it,  
 I kill my soule, & if I do refuse it,  
 You will mee judge to death reproachfully.*

Mais j' aime mieux périr en innocence,  
 Que d'offenser par peché le Seigneur.

*But better tis in innocence to choose it,  
 Than by my fault t'offend my God on high.*

Text source: Lute Society of America